

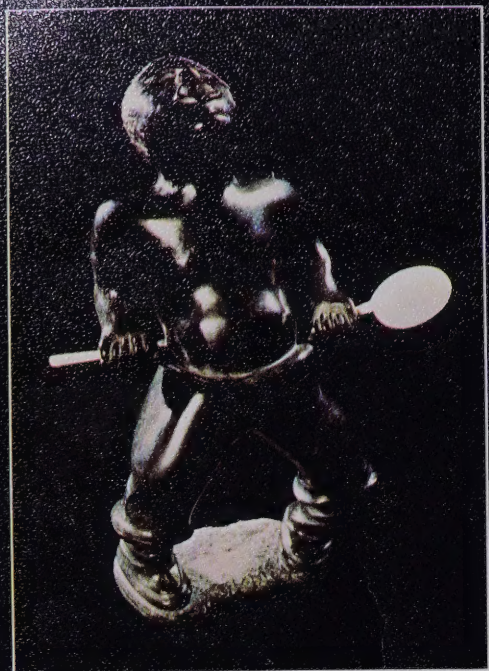
Canadian Inuit Art



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Pam: 7.031.71: (*41N) CIA



Nuveeya Ipellie
Frobisher Bay



Manomee Shaqu
Cape Dorset

cover : *Kania Etungat*
Pangnirtung



Annie Arragutainaq
Belcher Islands



Shorty Killiktee
Lake Harbour



Kumwartok Ashoona
Cape Dorset



Pauloosie Tulugak
Cape Dorset



Nuveeya Ipellie
Frobisher Bay



*Michael Mattoo
Lake Harbour*



*Johnassie Eyaituq
Belcher Islands*



*Seetee Natstapik
Broughton Island*



*Kabubawakota
Cape Dorset*

Sculptures

The most commonly used medium for carving is soapstone or steatite which is a silicate of magnesium found in some metamorphic rocks. Throughout the Arctic, it varies in colours and markings — from a soft medium grey to black and various shades of green. Carving is done by hand with simple, traditional tools and no surface colour is added. When whalebone is used, the sculpturally natural qualities and colour variations of the piece are sometimes detailed by adding pieces of ivory, antler or stone. Antler is used by a few artists as an artistic medium and by several artists for complementary functions such as bases, horns, tusks or spears. Small-scale hunting scenes, miniature animals and people are worked in ivory with awesome intricacy. Subjects represented range from birds, animals, traditional hunting and camp-life scenes to the mysterious spiritual world of dreams, spirits and shamans.

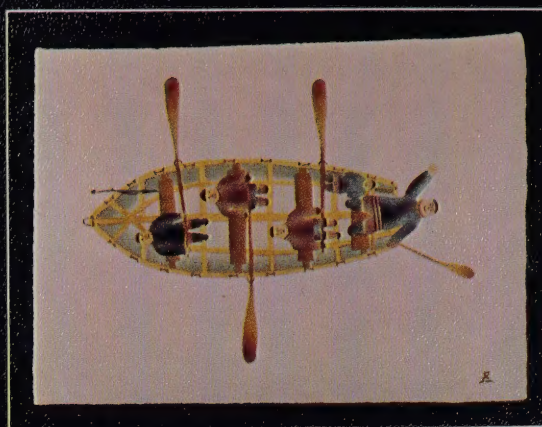


*Kania Etungat
Pangnirtung*

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Limited Edition Prints

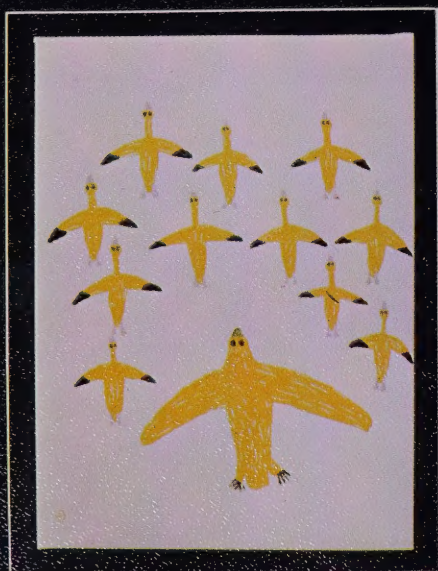
The first catalogued collection of prints came from Cape Dorset in 1959. Now there are several communities involved in printmaking, using the techniques of stone-cut, stencil, lithograph, silk-screen, and linocut. The workshop technique is highly successful with Inuit artists where artist, carver and printmaker co-operate. Their imagery centers on family, hunting, animals, the spirit world and subjects of their dreams. Inuit prints have enjoyed great commercial success world-wide and have become part of several important museum and private art collections.



*Joseepee Kakik/Josea Maniapik
Pangnirtung*



*Reepeeca Iqalajuak
Clyde River*



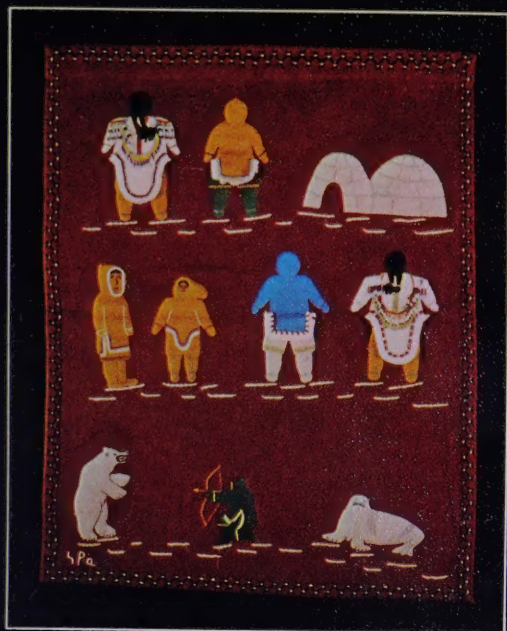
*Ulpatiku/Anguhadluq
Baker Lake*



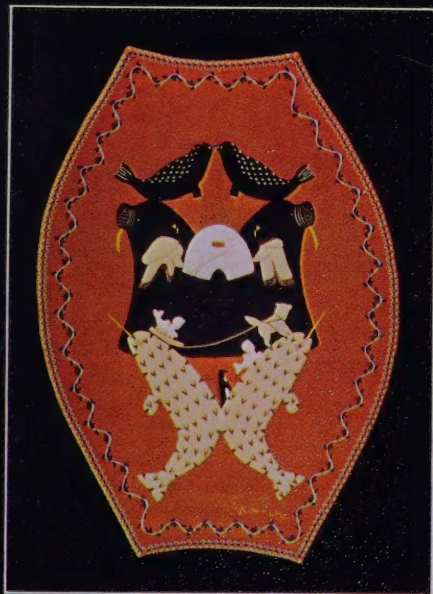
*Anaginak after Akovak
Holman Island*

Wall Hangings

Wall hangings were introduced in the 1960's, when skillful Inuit seamstresses experimented with making cloth scenes by appliquéing pieces of fabric onto a felt or duffle background. Using innovative patterns of stitching and designs the individual woman's work becomes personalized. Each wall hanging is a unique work of art, rich in colour and texture — an expression of ingenuity, imagination and a sophisticated sense of space and colour.



Alice Akammuk
Eskimo Point



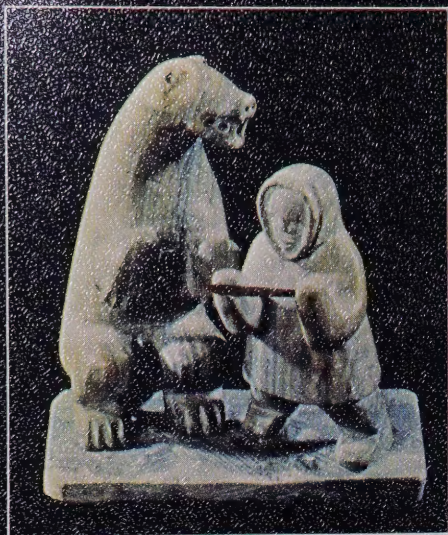
Veronica Manilak
Rankin Inlet



Victoria Mamnguqsualuk
Baker Lake



Agnes Igquqaqtuq
Pelly Bay



*Harry Talritug
Coppermine*

*Kaka Ashoona
Cape Dorset*

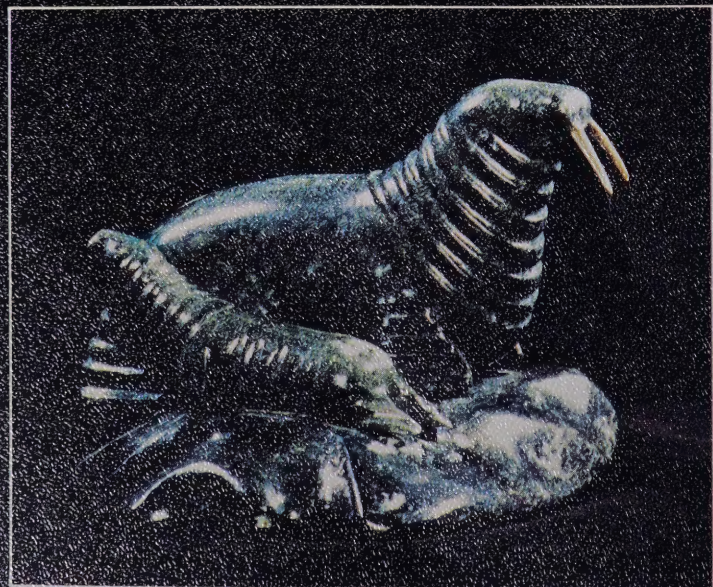
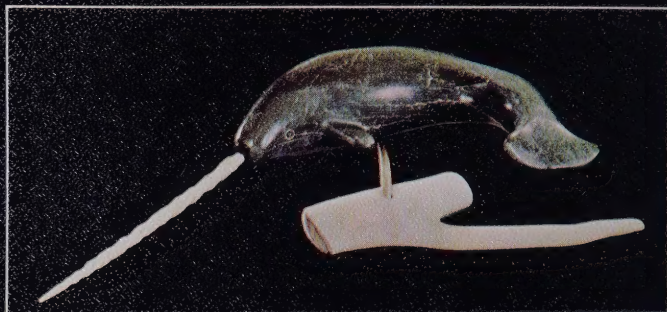


*Marie Kuunnuaq
Baker Lake*



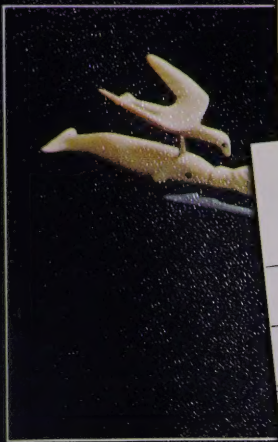
*Axangayu Shaa
Cape Dorset*

*Nicholas Kringayark
Repulse Bay*

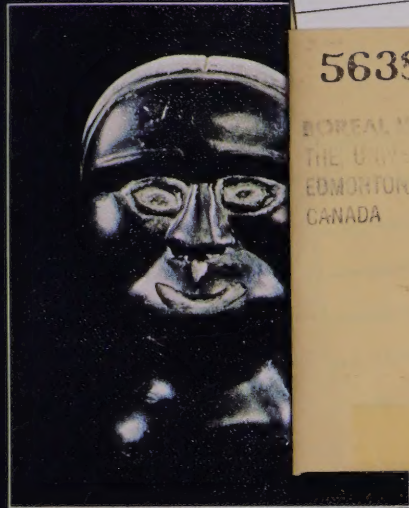


*Bob Konana
Gjoa Haven*

*Abe Ohooktoonak
Spence Bay*



David Issigaitok
Hall Beach



Artist unknown



Nicholas Irkootee
Rankin Inlet

Kapik Kolola
Lake Harbour



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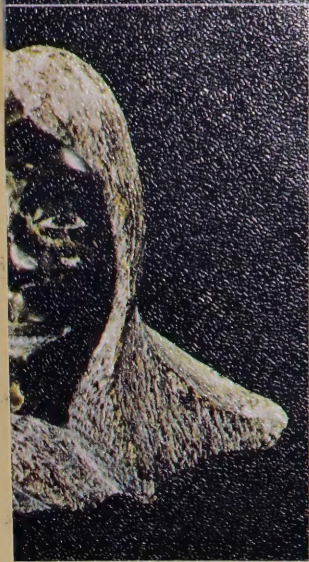
AUTHOR
Canadian Inuit art

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CANADA



Anwartok Ashoona
Cape Dorset



George Auksoq
Igloodik



Cape Dorset

Photo: Courtesy, Indian and
Northern Affairs, Canada

Inuit

There are fewer than 100,000 Inuit in the world inhabiting Northern Canada, Alaska, Greenland and Eastern Siberia. Approximately 22,000 are scattered in small settlements throughout Canada's Arctic over a surface in

excess of 1,200,000 square miles. Temperatures in the Arctic can vary from -53°C (-64°F) to 32°C (90°F), a harsh land where traditional means of hunting and fishing are still important to survival. Although Eskimo carving

had its origin in the Neolithic period about 2500-2000 B.C., it is only in the last 35 years that the Inuit's talents for drawing, sculpture and sewing have developed into a meaningful source of income.



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